

red Sky
PERFORMANCE

Sandra Laronde, Executive & Artistic Director



Mistatim

a digital reimagining



A Note from the Artistic Director



Mistatim has galloped into the hearts and minds of over one million children. This energetic story of reconciliation is more relevant than ever before with the recent discovery of thousands of unmarked graves of Indigenous children found on the grounds of former residential schools.

Mistatim is a story of reconciliation created for children about power relationships that are reinforced by boundaries and borders, and how children instinctively find ways to cross, navigate and transform them. This timely story offers an exceptional vehicle for understanding the relationships between Indigenous/non-Indigenous, adult/child, boy/girl, human/animal and reserve/ranch. It also serves as a catalyst for new dialogue on reconciliation, intercultural connections, and intergenerational impact and legacy.

The idea of **Mistatim** has been in my mind for a while. It is about the taming of a wild horse, and the two different worldviews as revealed in their approaches to taming a horse. It was a story waiting to be told in hindsight as I have always marveled at a horse whisperer's remarkable gift for understanding, compassion and gentleness. And, I am equally fascinated by children who are born with special gifts, and who must learn to discover, realize, and then share their gifts with the world. I was fortunate to bring the idea, story elements, and characterization of **Mistatim** to the right team of collaborators.

I would like to take this opportunity to dedicate this story to all of the Indigenous children who went to residential schools and to those that never made it home.

Chi-miigwetch to those who show us that another way is possible in a world that seems to be driven by fear, greed and domination.

As storytellers, we are the truth-tellers and galvanizers, and we know that stories can reframe and change the conversation nationwide. We are pleased to offer new ways of reimagining a future that matters and we know that it starts with the current generation of children.

It is my pleasure to welcome you to the world of **Mistatim**.

Sandra Laronde
Teme-Augama Anishinaabe

About the Show

Mistatim is about the taming of a wild horse and the truest of friendships. A wooden fence is all that separates Calvin's ranch and Speck's reservation, but in many ways they are worlds apart.

Mistatim tells the story of a wild horse who encounters Calvin on his ranch and Speck on her reservation. Under a prairie sky, a simple wooden fence is all that separates them. In many ways, they are worlds apart—that is, until *Mistatim* turns their worlds upside down and the truest of friendships are born.

The 2021 version of *Mistatim* has been created as a collaboration between Red Sky Performance and the TSO, in association with Crow's Theatre. It is a digital reimaging of Red Sky Performance's acclaimed production, featuring music co-created by TSO musicians and Indigenous music creators. This digital film will premiere on September 30, 2021, Canada's first National Day for Truth & Reconciliation.



Creative Team

CONCEPT, DRAMATURGY & DIRECTOR

Sandra Laronde

PLAYWRIGHT

Erin Shields

CHOREOGRAPHY

Carlos Rivera & Sandra Laronde

MUSIC & SOUND DESIGN

Rick Sacks

ASSOCIATE SOUND DESIGN

Marc Merilainen

SET DESIGN

Andrew Moro

CREE TRANSLATION

Tyrone Tootoosis Sr.

MASK DESIGN & BUILD

Karen Rodd

COSTUME

Elaine Redding & Charlene Senuik

MUSIC

Bryden Gwiss, Lancelot Knight, Stan Louttit, Mali Obomsawin, arranged by **Gary Kulesha**

CONDUCTOR

Gary Kulesha

MUSICIANS OF THE TORONTO SYMPHONY ORCHESTRA

Eric Abramovitz, clarinet
Darren Hicks, basson
James Gardiner, trumpet
Gordon Wolfe, trombone
Wendy Rose, violin
Chas Elliott, double bass
Joseph Kelly, percussion

Red Sky Performance's *Mistatim* premiered at Toronto's Young People's Theatre.

ORIGINAL CAST

MISTATIM
Carlos Rivera

SPECK
Sera-Lys McArthur

CALVIN
Brendan McMurtry-Howlett



Playwright's Note

The fence was the first image that came to me when I started to create the characters and story for *Mistatim*. Fences are built to separate land, to control access to that land and, in the case of animals, to prevent escape. Fences are intended to separate people and things.

In this story, the fence becomes the place where two very different children and one horse meet. Speck and Calvin begin the play on their own sides of the fence looking across at one another. At their backs are their land, their families, their cultures and their inherited worldviews. And yet they both stare, quite boldly, across the fence at one another.

As I moved through the play writing each scene, the fence was always very present for me. My vision was that the fence would move and offer the audience different perspectives on one meeting place. As the action of the play progresses, each character reveals greater insight into life on his/her side of the fence and in doing so, the fence becomes less and less of a barrier between them.

Mistatim is a story of two young people searching for ways to connect with the adults in their lives while developing a friendship with one another. Eventually Speck and Calvin destroy the fence to liberate Mistatim for whom the fence is a type of prison.

I hope the image of the fence will resonate with young audience members. Fences exist everywhere in the world. Sometimes those fences are literal, as they are in this play. Most of the time, however, those fences exist only in our minds. While there is no way to remove every barrier between people, the process of negotiating those fences can bring us closer together.

Erin Shields

Canada's Residential School System

by Suzanne Keptwo

Mistatim may be students' first exposure to Canada's dark legacy of the Residential School system. Others may have some knowledge of it or it may be part of some students' own family history. In any case, this is sensitive and complex material to learn about and discuss.

European policy assumed the education of indigenous children as early as the 1600s. The appropriation of new lands had to be morally and legally justified; it was a Christian duty to rule over non-Christian "primitives". However, First Nation peoples did not willingly embrace the colonizers' alleged superior way of life and became an obstacle to land acquisition, eventually documented as the "Indian problem".

In 1847, church and state entered into partnership to Christianize and "civilize" indigenous peoples. By 1857, the Gradual Civilization Act became law. Government officials determined how to assimilate First Nation, Métis, and Inuit peoples by segregating children from their families and immerse them into the colonizers' language, religion and culture by way of the educational institution. The first catholic residential school opened in Mission, British Columbia in 1863. Indigenous communities were childless and, children were parentless for 150 years.

The residential school system was the Canadian government's deliberate attempt to rupture indigenous families. The system was officially



in effect from 1892 until 1969, administered by the Catholic, Anglican, United, and Presbyterian Churches. Although the federal government withdrew in 1969, many schools continued operating with the last residential school closing in 1996.

The residential school system was set to eradicate cultural identity, language, spirituality, and the connection to the land. The goal was for the children "to have the Indian educated out of them". In 1920, Duncan Campbell Scott, Minister of Indian Affairs, states: *"Our objective is to continue until there is not a single Indian in Canada that has not been absorbed into the body politic, and there is no Indian question, and no Indian department."*

Priests, ministers, Indian Affairs agents, and the police were legally allowed to forcibly remove children—as young as 3-years old—from their communities. They were isolated from their families for ten months of the year until they reached the age of sixteen. Some were located too far to return home at all.

Nothing of indigenous culture and tradition was tolerated at the institutions. Speaking one's mother tongue was prohibited. Punishments for the simplest of "errors" were cruel, debilitating, and immoral. Survivors report that needles were pushed through their tongues as punishment.

Immersion into scalding bathwater with snakes has also been reported. Students were taught to be submissive, to never question authority, or react to any corporal punishment of siblings or classmates; much of their day was filled with manual labour. Children were also used for medical experimentation. In 1907, a Montreal newspaper reported that 42% of children attending residential school died due to disease, abuse, neglect, hunger, or suicide.

The implementation of these institutions resulted in the cultural genocide of thousands of First Nation, Métis, and Inuit peoples over the course of 150 years. Some estimate that up to 50,000 children died during this era of systemic ethnocide.

The intergenerational trauma of learned shame, abuse and neglect resulting from this dark chapter of Canadian history is inevitably apparent to this day.

Suzanne Keptwo is a freelance writer, editor, and educator of Metis (Algonkin) descent.





A Teacher's Guide to Truth, Reconciliation, and *Mistatim*

by Franco Saccucci (2018)

For over 100 years, residential schools were the institutions tasked by the Canadian government and administered by churches to, in the words of Sir John A. Macdonald, “kill the Indian out of the child.” More than 163,000 children were taken from their families, and sent to one of the 130 residential school across the country, tearing apart families, communities, and traditions. In the words of the Truth and Reconciliation Commission, this was *cultural genocide* of Canada’s Indigenous peoples, “the destruction of those structures and practices that allow the group to continue as a group.”

In the government’s official apology of June 11, 2008, Prime Minister Stephen Harper acknowledged that “two primary objectives of the residential school system were to remove and isolate children from the influence of their homes, families, traditions and cultures, and to assimilate them into the dominant culture. These objectives were based on the assumption Aboriginal cultures and spiritual beliefs were inferior and unequal... Today, we recognize that this policy of assimilation was wrong, has caused great harm, and has no place in our country.”

The Truth and Reconciliation Commission, specifically the Calls to Action for education (#62-65), seeks to establish new relationships between educators and Indigenous communities by honouring Indigenous history, culture, and language within educational curricula. Because of the role education has played in the erasure of Indigenous culture, educators must be proactive in centering Indigenous experience in classrooms in order to overcome a historical trust deficit accumulated over multiple generations.

A story of reconciliation for children, *Mistatim* offers important lessons for educators in this regard – it is a story that asks its audience, why tame and punish when we can learn to listen and seek to understand? As Calvin attempts to “train” Mistatim, he mirrors the historical actions of residential schools, where colonizers sought to suppress Indigenous knowledge, culture, and tradition. Just as Speck opens Calvin’s eyes to view Mistatim with respect, empathy, and compassion, teachers must also commit to building trust with Indigenous students and their families, and to help redefine the classroom as a space where Indigeneity is celebrated and affirmed.

Shifting perspectives is central to *Mistatim*— Speck and Calvin each begin to see truth through each other’s eyes, and together they

set forth to free Mistatim from injustice. The same principle is at the core of the Truth and Reconciliation Commission’s work. In our roles as educators, truth involves explicit curricular attention to the legacy of the residential school system and its attendant intergenerational trauma. Reconciliation requires centering Indigenous voices in curricula, consulting with families and communities to engage with students’ cultural needs, and, as educators, we must recognize the role that schools have had in the past, and the role that they can have in building a better future for all Canadian students.

Despite the efforts of the state, and through relentless resistance, Indigenous people are now one of the fastest growing demographics in Canada. With a resurgence in Indigenous cultures afoot, *Mistatim* imparts upon young learners an introduction to the diversity of arts and culture in Canada. So too does it provide teachers with a resource that enhances students’ comprehension of history, enriches their pedagogical experience, and develops a vocabulary with which to continue these critical conversations about reconciliation and diversity as students advance into upper years.

Franco Saccucci is a queer settler, activist-educator, and graduate student at OISE/ University of Toronto.





Truth and Reconciliation Commission of Canada: Calls to Action 62-65 — Education for Reconciliation

62. We call upon the federal, provincial, and territorial governments, in consultation and collaboration with Survivors, Aboriginal peoples, and educators, to:

- i.** Make age-appropriate curriculum on residential schools, Treaties, and Aboriginal peoples' historical and contemporary contributions to Canada a mandatory education requirement for Kindergarten to Grade Twelve students.
- ii.** Provide the necessary funding to post-secondary institutions to educate teachers

on how to integrate Indigenous knowledge and teaching methods into classrooms.

- iii.** Provide the necessary funding to Aboriginal schools to utilize Indigenous knowledge and teaching methods in classrooms.
- iv.** Establish senior-level positions in government at the assistant deputy minister level or higher dedicated to Aboriginal content in education.

63. We call upon the Council of Ministers of Education, Canada to maintain an annual commitment to Aboriginal education issues, including:

- i.** Developing and implementing Kindergarten to Grade Twelve curriculum and learning resources on Aboriginal peoples in Canadian history, and the history and legacy of residential schools.
- ii.** Sharing information and best practices on teaching curriculum related to residential schools and Aboriginal history.
- iii.** Building student capacity for intercultural understanding, empathy, and mutual respect.
- iv.** Identifying teacher-training needs relating to the above.

64. We call upon all levels of government that provide public funds to denominational schools to require such schools to provide an education on comparative religious studies, which must include a segment on Aboriginal spiritual beliefs and practices developed in collaboration with Aboriginal Elders.

65. We call upon the federal government, through the Social Sciences and Humanities Research Council, and in collaboration with Aboriginal peoples, post-secondary institutions and educators, and the National Centre for Truth and Reconciliation and its partner institutions, to establish a national research program with multi-year funding to advance understanding of reconciliation.

Curriculum Expectations

A Study Guide Note from Karen Gilodo

Speck: "Some people just get stuck in one feeling."

Speck's Grandmother is sad. Calvin's father is mad. And no one knows what to do about it. Mistatim is a story of two young people searching for ways to connect with the adults in their lives while developing a friendship with one another. At the heart of the story is Mistatim, Calvin's horse that he is trying (unsuccessfully) to "break". Speck has a gentle way of communicating with Mistatim. Working together to understand Mistatim, Speck and Calvin find respect for each other and the tools they need to cope with their family lives. Most of all they learn about trust - how to find it and how to nurture it.

This study guide and the exercises are intended to encourage students to think critically and emotionally about trust. They will be asked to put their trust in each other and to creatively represent images of healing as they consider how to move from a state of mistrust to one of trust. They will also be asked to think about the pressures facing Speck and Calvin and to find ways to visually represent those pressures. Overall, we hope this guide will be a jumping off point for discussion and reflection.



CURRICULUM CONNECTIONS, GRADES 1-8

- **The Arts:** Reflecting, Responding, and Analyzing, Exploring Forms and Cultural Contexts
- **Native Languages:** Knowledge and Understanding of Culture, Communication
- **Social Studies (Grades 1-6):** Heritage and Identity, Canadian History
- **History, Grade 7:** Canada, 1800-1850: Conflicts and Challenges
- **History, Grade 8:** 1890-1914: A Changing Society
- **Science and Technology Studies:** Habitats and Communities, Interactions in the Environment, Growth and Changes in Animals
- **Language Arts:** Oral Communication, Interpreting Texts, Elements of Style, Perspectives & Points of View

By seeing a performance of Mistatim and participating in the exercises in this guide and responding to discussion questions, students will:

Language

- Demonstrate an understanding of appropriate speaking behaviour in a variety of situations, including paired sharing and small- and large-group discussions (e.g., acknowledge and extend other group members' contributions; make relevant and constructive comments on the contributions

of other group members).

- Identify the point of view presented in oral texts and ask questions about possible bias.
- identify who produces various media and determine the commercial, ideological, political, cultural, and/or artistic interests or perspectives that the texts may involve.

Social Studies

- Compare and contrast the perspectives of some different groups.
- Identify some ways in which heritage is passed on through various community celebrations and events.
- Identify some present-day issues concerning First Nation peoples that relate to results of early contact.
- Demonstrate an appreciation and understanding of aspects of the First Nations culture under study.

Science

- Investigate the ways in which a variety of animals adapt to their environment and/or to changes in their environment, using various methods.
- Identify ways in which animals are helpful to, and ways in which they meet the needs of, living things, including humans, to explain why humans should protect animals and the places where they live.





Pre-Show Activities

DISCUSSION STARTERS

- Who is in charge of the natural world?
- What does it mean to “break” a horse? Why do people “break” animals?
- What do students already know about Residential Schools?
- What do students already know about Reservations?
- What do students know about the First People of Canada?
- Can people heal from oppression? How? What if the oppression is systemic and enduring?

WARM-UP: DEVELOPING TRUST

Objective:

In this exercise students will have to trust one another and allow themselves to be vulnerable.

MATERIALS:

- A space in which to move
- Scarves to be used as blindfolds

DIRECTIONS:

1. Divide students into pairs and ask them to decide who will be player “A” and who will be player “B”.
2. Have all of the “A’s” leave the room. Ask the “A’s” to put on a blindfold.
3. Instruct the “B’s” to create an obstacle course with items found in the classroom. The “B’s” will be guiding their partners safely through the obstacle course.

4. When the obstacle course is set and the “A’s” are blindfolded, have the “B’s” meet their partners and let them know they will be guided through the room.
5. Have the “B’s” lead their partners around the room (by the arm) taking extra care to communicate with their partners where the obstacles are and how to safely avoid them.
6. Once the “A’s” have been led around the room, have players switch roles so that “A” will be leading “B” through an obstacle course.
7. Have the “B’s” leave the room and put on blindfolds. This time, let the “A’s” know that the goal will be the same – to safely lead their partners around the room. However, this time, they will not be able to use words to communicate with their partners. They must speak in gibberish. Encourage “A’s” to experiment with tone. How will their partners react if the tone is calm and reassuring? What if their tone is loud and alarming?

DEBRIEF:

After the exercise, ask students the following questions:

- How did it feel to be led around the obstacle course blindfolded? What was it like to be the guide?
- How did it feel to guide someone using only gibberish? What was it like to be guided by someone whose words you could not understand?
- Did you prefer being the guide or being guided through the course?
- What was the reaction from the person being led with gibberish as the only means of communication?

EXERCISE: MOVING FROM MISTRUST TO TRUST

Objective:

This exercise asks students to creatively explore the concepts of trust and mistrust.

Directions:

1. As a class, spend a few minutes brainstorming words that come to mind when discussing “mistrust”.
2. Next, spend a few minutes brainstorming words that come to mind when discussing “trust”.
3. Keep a record of student responses and make it available for the next exercise
4. Divide students into groups of 5-6.
5. Ask one student in each group to volunteer to be the “sculptor”. The rest of the group will be “clay”.
6. Direct the “clay” students to create a tableau that represents “mistrust”.
7. Next ask the “sculptor” to sculpt the image of “mistrust” into “trust”. Ask students to remember both images.
8. When the groups have created their two sculptures ask each group to present their sculptures to the rest of the class. Be sure to include in the presentations, the sculptor actively working to change the sculpture from “mistrust” to “trust”.
9. Next, ask students to name their sculptures.

EXTENSION:

As a class, have students think about the images they created. If they were to show their sculptures at a gallery, what would the exhibit be called? Have them curate an exhibit of their sculptures and invite another class to the opening. Give them time and resources to research what a gallery exhibit looks like, what extra information might be included in wall text and in which order they would present the sculptures.

DEBRIEF:

After the exercise, ask students the following questions:

- What did it feel like to be a part of the tableau?
- How did you think of your poses in each tableau?
- What are some other ways that we can use tableaux to help tell a story?

Post-Show Activities

DISCUSSION STARTERS

- Calvin and Speck live in the same small town near one another and yet have never met. Why?
- Speck says “some people just get stuck in one feeling” Why is Speck’s grandmother sad?
- Why does Speck keep a record of “everyone who needs to be remembered”?
- Why is Calvin’s Dad mad all the time? How does Calvin cope with his Dad’s anger?
- Speck says “you know how your mind holds on to things you’ve heard before...”. What does she mean? How is Speck able to communicate with Mistatim?
- Calvin and Speck have different views on how to “train” Mistatim? How did they arrive at their viewpoints? How do their viewpoints change over the course of the play?

- What does Mistatim represent? Is the horse a symbol for something?
- Have students conduct some research on Red Sky Performance. Why do students think Red Sky wanted to tell this story?

WARM-UP: STAND THE LINE

Objective:

This activity provides an opportunity for students to explore and share their opinions on some of the themes in the play in a structured and non-judgmental setting. By using general statements and quotes from the play, students will examine their beliefs, hear alternate points of view, and have an opportunity to re-think their position on some of the major themes of the play.

Materials:

- A space in which to move

Directions:

1. Ask students to imagine a line running along the length of the floor.
2. Explain that a series of statements and quotes from the play will be read out loud and it is the students’ job to agree or disagree with the statements by choosing their position on the line on the floor. You may find your own quotes and create your own statements, or use some of these examples:
 - “People can learn to trust.”
 - “People are in charge of the natural world.”
 - “Trust can be demanded.”
 - “Children should do what adults tell them to do.”
 - “Everyone is worthy of forgiveness.”
 - “You should trust me like I want you to.”
 - “Tell him we don’t want to hurt him. We just want to train him.”
 - “Once people shut themselves up in their ways, they don’t change, they can’t change.”
 - “Everyone gets scared.”
3. Define with the class the end of the line which represents “strongly agree” and then indicate that the opposite end represents “strongly disagree”. The midpoint of the room is a neutral position where students can stand if they neither agree nor disagree with the statement.
4. When each statement is read aloud, students decide which place on the line represents their own opinion. They can stand anywhere on the line, near either end, or somewhere in the middle.
5. After each statement is read, pick a few students to explain their choice of position. This is not a debate. The students’ viewpoints should not be judged, just shared.
6. After a number of viewpoints have been

shared on each statement or quote, offer students the chance to move to a new position on the line if they have changed their mind, or feel differently about the statement.

EXERCISE: CHARACTER SKETCHES

Speck and Calvin are unlikely friends. They go to different schools, have learned different things and have different relationships to their caregivers. Despite their differences however, they come to learn about and from one another and become friends.

Objective:

In this character sketch exercise, students will visually represent Speck and Calvin’s differences and similarities.

Materials:

- Large pieces of craft paper
- Crayons/Pencil Crayons

Directions:

1. Divide students into groups of four.
2. Have students choose between Speck and Calvin for their character sketch.
3. Ask one student to volunteer to lie down on the craft paper and be loosely traced to create an outline of a person on the paper.
4. Outside of the lines of the body, have students write down all the words that reflect the pressure Speck/Calvin are under in their personal lives. Inside the lines have them draw images that represent how they feel about the pressures they are facing.
5. Have groups present their character sketches to the class.

EXTENSION:

Mistatim is a witness to the burgeoning friendship between Speck and Calvin. What are the needs Mistatim has that he communicates to Speck? What would he want to say to Calvin/ Speck? Create a character sketch of Mistatim.





LISTENING JOURNAL

Your Name:

Date:

1. What kind of instruments do you hear?

2. How does listening to this piece make you feel? What two words would you use to describe this piece of music?

3. Describe what is happening in the story while the music is playing.

4. Why do you think this music was chosen for this scene?

5. What would the scene be like without music playing?

Music Activity

DISCUSSION STARTERS

- Did any of the music surprise you? Why, or why not?
- Did the music remind you of anything?
- What was the most memorable musical moment?

EXERCISE: COMPARE AND CONTRAST

Objective:

The goal of this activity is to get students thinking about how music affected and changed the scenes in Mistatim.

Materials:

- A computer with Internet access and a projector to show Mistatim.
- Printed handouts for your students

Directions:

1. After watching Mistatim with your class, choose two scenes which feature music.
2. Watch one of the scenes, and answer the listening journal questions as a whole class.
3. Once you have modeled how to answer these questions as a group, watch the second scene, but this time have students fill out the listening journal on their own. (You may have to play the scene a few times.)
4. When students are finished, ask individuals to share their answers with the group.
5. Compare the music from the two scenes: if the two pieces of music changed spots, how would that affect the tone of the scenes?
6. Finally, as a classroom, discuss how the music was co-created by TSO musicians and Indigenous music creators. Why do you think this collaborative process was important when creating music for Mistatim?



Education Reports & other Cultural resources

(all on [Wabano website](#))

Pe Nah to Tah Education Report (contains School board checklist)

Now, Now, Now: Mental Wellness for Indigenous Youth in the Champlain Region

Children's Fiction

She Holds Up the Stars by Sandra Laronde

[Fatty Legs: A True Story](#)

[Shi-shi-etko](#) by Nicola I. Campbell

[Shin-chi's Canoe](#) by Nicola I. Campbell

Website Resources

[The Truth and Reconciliation Commission Final Report](#)

[Aboriginal Healing Foundation](#)

[Anishinabek Nation: Indian Residential School Commemoration Project](#)

[Legacy of Hope Foundation](#)

[Project Heart](#)

[Speaking My Truth](#)

Additional Resources

Mistatim: Indigenous Ways of Knowing for the Classroom Educator Workshop

On September 27th, Carlie Chase and Sandra Laronde hosted a 60-minute virtual workshop on Truth & Reconciliation! We explored ways that educators can support Indigenous students and honour Indigenous ways of knowing, being, and doing in your classroom. [Click here to see the recording of that lesson.](#)

The following are some of the resources that were provided:

Circle of Courage

Book: [Reclaiming Youth at Risk](#), Dr Martin Brokenleg
[Seminars](#)

Indigenous & Reconciliation Reading Lists

[The Canadian Children's Book Centre](#)

[Toronto District School Board](#)

[Ryerson University](#)

[UBC](#)

[Ontario Public Libraries](#)

[Vancouver Public Library](#)

[Calgary Public Library](#)

[CBC](#)

[RISE: Reconciliation in Solidarity Edmonton](#)

Curriculum and Activity Guides

Toronto Zoo [Ways of Knowing Guide](#)

Toronto Zoo [Curriculum-Based Activity Guide](#)

CBC [Indian Act Teaching Guide](#)

Canadian Encyclopedia [Indigenous Peoples](#)

[Topic & Timelines](#)



Credits

This 2021 guide is based on the original **Mistatim** study guide written by Karen Gilodo, Associate Artistic Director, Education of Young People's Theatre (YPT). The 2021 edition was designed by Pierre Rivard, Education Manager of the Toronto Symphony Orchestra (TSO).

All images in this guide are taken from Red Sky Performance's digital **Mistatim** performance. The cover image is by David Hou. This guide is copyright protected.

Red Sky Performance is a leading company of Indigenous performance in Canada and worldwide.

www.redskyperformance.com

Red Sky Performance gratefully acknowledges:



Canada Council
for the Arts

Conseil des arts
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FUNDED BY
THE CITY OF
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